

THE DRAMA AND MUSIC

NEWS OF THE THEATERS

"THE BURGOMASTER," IN ITS THIRD SEASON, AT ENGLISH'S THIS WEEK.

Two New Foreign Acts in the Bill at the Grand-Theatre Shows at the Park and Empire.

The fair week entertainment at English's Opera House will be "The Burgomaster," Pixley and Luder's musical comedy, which is in its third season. As many times as it has been seen in this city, this season's burgomaster will be new here. He is Fred Lenox, and he is said to have an interpretation of the part different from Gus Weinberg's, Knox Wilson's or Richard Carle's. The country cousins will have plenty of opportunities to take in the show, for there will be six evening performances and matinees on Wednesday and Saturday. For their benefit it may be worth while to sketch the story. The burgomaster of New Amsterdam and his secretary, Doodle von Kull, in order to escape political responsibilities, take big doses of a highly influential liquor and sleep two hundred and fifty years. They come to earth again by way of a street excavation in New York, and then they are engaged in the affairs of men and women of the Tenderloin and the Bowery. The names of the members of the company are not familiar, but they are said to be many. Miss Emilie Gardner will have the part of Ruth.

The Grand-Vaudeville.

The American debut of the Fratelli Riccoboni and their trained horses and dogs will be made to-morrow afternoon at the Grand Opera House. There are three horses and six dogs, and their tricks are said to be far in advance of other work of the kind. Another European act that will be seen in this city for the first time this week is the four Martinetti, acrobats and head balancers.

The Americans that will contribute to the bill are familiar to patrons of vaudeville. Hines and Remington will present a sketch, "Miss Patter of Patterson," in which Miss Remington will make a number of costume and character changes. James H. Cullen will offer a line of parodies and stories. O. K. Sato, a juggler with a reputation for originality, will show some new tricks. O'Brien and Buckley will supply the "musical turn." Mr. and Mrs. Litchfield will present a sketch of New England farm life. The blooper will have new pictures.

The Park-Superba.

The Hanjans "Superba," which will begin a week's engagement at the Park Theater to-morrow evening, has been brought up to date. When Pierrot, the supernatural clown, descends from the moon, he alights in the crater of Mount Pelee, and escaping, he takes an overboard trip in a Santos Dumont airship. One of his most violent adventures is a race track, where he rides a horse and wins a race. The love story of Sylvia and Leander, favored by Superba, queen of the light, and opposed by Wallalla, queen of evil, is told with the usual number of gorgeous transformation scenes.

The Empire-American Burlesquers.

The American Burlesquers, with W. B. Watson and Jeanette Dupree at the head of the company, will furnish the entertainment at the Empire Theater this week. In the vaudeville list are Selbina, bicyclist; the two Vedmars, acrobats; Ella Shields, singer; West and Williams, comedians;

MISS MARIE CAHILL.



She has the name-part in a new musical comedy, "Sally in Our Alley," at the Broadway Theater. She is the cleverest of the American singing comedienne. Her last visit to Indianapolis was in "Three Little Lambs." Raymond Hitchcock (King Dodo) was with her.

to their offices after the first public performance and turning out a critique in an hour. This change pleased the critics greatly and they showed their resentment. Now it is announced that the managers will no longer send free tickets to the critics. One manager is quoted as saying: "If a journalist publishes down a play we shall proceed against him in the law courts. If a newspaper were to publish an article stating that X's champagne was undrinkable the journalist who wrote the article and the newspaper in which it appeared would be liable for damages. Our case, as we consider it, is precisely similar." If this were true the department stores would have as much right to a review of their wares as have the theaters. It depends on the point of view. The majority of the public, as every one knows, is very stupid and regards the theater simply as a place of amusement, a place where a certain class of goods is sold. A few persons blessed with brains know that the theater is one of the scenes of activity of art and is an educative influence with which criticism properly works. The average theatrical manager knows as much as the average actor or the average playwright about the drama—that is, nothing.

Gerhart Hauptmann and Gabriele D'Annunzio are planning to erect theaters for the performance of their own plays. D'Annunzio will build his playhouse on a bank of the Lake of Albano. There his tragedies will be recited by Duse before vast audiences that will be admitted free of charge. He has started on a series of plays dealing with Rome. The first is entitled "King Numa," and in it he will have the part of the nymph, Egeria.

IN THE FIELD OF MUSIC

THEATRICAL BUSINESS MEN FINDING MUSIC PROFITABLE.

Raoul Pugno's Tour of This Country to Begin at Boston—Mascagni's Company to Arrive on the 20th.

Daniel Frohman, as manager of Jan Kubelick and Oestp Gabriellowsch, will be a more important figure in the musical field this season than he was last winter, when he directed the tour of the violinist. He also will give a series of music festivals at the Metropolitan Opera House, with Walter Damrosch as conductor. These affairs will be held on Sunday nights. The entrance of this theatrical manager into the business of music is significant. The virtuoso whom he represents will play in theaters, where the public is used to going regularly, instead of in halls, where the public goes for amusement infrequently. It will not be many years before symphony orchestras will tour the country in the same manner that theatrical companies now do. Music is bound to take its proper place in the United States and it will rise in popularity as the populace rises in intelligence. Able business men now devoting their energy to exploiting theatrical companies will divert some of their attention to profitable musical enterprises. In that blessed day the musician that has temperance and has studied faithfully will have a chance to earn a living, for the public will want him. Good music and lots of it will be played through the land.

Mascagni will sail from Southampton for New York on the 20th. His singers and

JOHN DREW.



America's smartest and most dignified comedian is acting in "The Mummy and the Humming Bird" at the Empire Theater, New York. The play was written by Isaac Henderson, an American in London, and was first produced by Sir Charles Wyndham.

TALK WITH J. L. GEIGER

HIS OBSERVATION OF AMERICAN SINGERS ABROAD.

They Are Taking the Continent by Storm and Are Everywhere Accorded Recognition.

John L. Geiger, the well-known Indianapolis musician, who returned to this city a few days ago from a three months' sojourn in Europe, is enthusiastic in his praise of the American singers that are now attracting so much attention in the chief European cities. He says that never until the last two or three years have the music critics of the old world shown a true appreciation of American musicians, but that they are now awakening to the fact that a surprising number of the very best artists in the musical world of to-day are products of the United States. The latest American debutante to score a great success in England was Miss Helen Hall, a Minneapolis girl, with a rich mezzo-soprano voice, who sang at a concert at St. James's Hall, in London, several weeks ago. Mr. Geiger playing her piano accompaniments.

Everywhere throughout Europe the tourist from this country runs across successful singers from his own land. Mr. Geiger said, "and American artists are now gaining honors that have been denied them in the past. Miss Beesie Abbott, the beautiful American girl who, before she became a protegee of Jean de Reszke, was a commonplace vaudeville performer, has been given a regular engagement at the Grand Opera in Paris. She is the second American to be so highly honored in sixteen years, Emma Eames being the other. Theatergoers here in Indianapolis, who may remember this young woman as she appeared in vaudeville, will find it hard to realize that she is now considered one of the best Juliettes that have ever sung that difficult role. Great preparations are now being made for the production of "Seigfried" at the Paris Grand Opera, with Jean de Reszke in the title role, and Miss Abbott will probably sing in this, the most important production of the year. It seems strange that "Seigfried" has never been sung at the Grand Opera before. The directors have been spending most of the summer months visiting all of the finest opera houses of Germany, where the opera was being sung, to secure pointers regarding the staging of the wonderful music-drama. Another American girl who has been highly honored is Miss Geraldine Farrar, who has been engaged to sing leading soprano roles in the Royal Opera in Berlin—the first American that has ever won this distinction. The Germans are wild over Miss Farrar. Her wonderful soprano voice and her extraordinary beauty have captured them completely. All of the foremost artists are painting portraits of her.

A CHICAGO GIRL. Miss Mary Garden, a Chicago girl, has just made a pronounced success abroad

MISS HATTIE WILLIAMS.



She is as important as ever in the Rogers Brothers' new show, "The Rogers Brothers' in Harvard," at the Knickerbocker, New York, and she has her usual place in the quartet, which this year is singing "The Troubles of the Reuben and the Maid."

after a most discouraging start. She made her debut at the Opera Comique in Paris in a role for which she was entirely unsuited, and failed to create a favorable impression among the critics. Her next chance came when the prima donna who was singing the title role in Charpentier's "Louise" was taken suddenly ill and was unable to go on in the part. Miss Garden, whose voice is a clear, high soprano, acted as her substitute, going on at the last moment without a rehearsal, and she won the hearts of her audience from the first tone she sang. "Louise" is a typically French production which would scarcely be understood in America; it is a heart-tragedy of life in the Latin Quarter of Paris and the role sung by Miss Garden calls for unusual dramatic ability as well as artistic singing.

could come up to the standard that she had set for herself. She made her debut during the summer months, singing in concert at Leipzig and afterward at Frankfurt, and was so successful that offers for engagements immediately were pressed upon her from all sides. She is a protegee of Walter Damrosch. Yvonne de Treville, who is a New York girl in spite of her name, and who sang leading roles with the Castle Square Garden Opera Company until she became fired with ambition to do something better, made her debut in Paris this summer in "Laikme" at the Opera Comique and was well received. Later on she sang with much success at Aix-les-Bains and has been honored with an engagement at the Royal Opera House in Madrid during the winter. Fannie Osborn, the pretty Buffalo girl, who has been a great favorite in Germany, closed a successful engagement at Leipzig recently and was married to a wealthy German. She has retired from operatic and concert work.

MANY AMERICAN SINGERS. There are many more American than English singers in Europe to-day. The English seem to be much better as instrumentalists. At a Patti concert which I attended in London at the Royal Albert Hall a few weeks ago I heard a little English girl play the piano as few women have ever played that instrument before. The new virtuoso, who will surely be counted among the greatest pianists of her day before long, was Katherine Goodson. She is so slight of figure and so modest in bearing that it comes as a shock when she plays with the power of a strong man, but at the same time with the most exquisite taste. She is anxious to come to America and will probably be heard in this country within a short time, as Patti is very much interested in her and is desirous of aiding her in all of her ambitions. Patti herself was just as beautiful as ever and sang "Home, Sweet Home" as only she can sing it. When the last tender, sweet tone of the song died away there was not a dry eye in that great audience of 5,000 people.

There are not many Indianapolis students of singing in the old country at the present time. Mrs. Lottie Adam Raschig is one, however, of whom this city may well be proud. She is studying in Berlin under Alfred Blume, preparing herself for oratorio work, and her master is most enthusiastic over her voice and her prospects. Charles Holman Black, who was one of the first of Indianapolis musicians to study in France, still makes his home in Paris and, besides acting as correspondent of the London Musical Courier, sings occasionally at fashionable drawing-room musicales. His studio on the Avenue de Breteuil is a favorite meeting place for American musicians in Paris, and Blatchford Kavanaugh, the young Chicago man who was once known throughout the United States as the greatest of boy church singers, is a great friend of Mr. Black's. Kavanaugh is studying for grand opera and his voice gives great promise.

Amount Paid Mrs. Fair's Relatives. SAN FRANCISCO, Sept. 12.—The Call says it is in a position to state that the exact amount received by the relatives of Mrs. Charles Fair in settlement of their claims was \$185,000, instead of sums running into the millions heretofore mentioned.

GENUINE BARGAINS IN PIANOS DURING FAIR WEEK

There never was a sale of Pianos in this city before that included so many different standard makes, nor one that offered such positive money-saving. Here are some of them:

KNABE, STEINWAY, STARR, CHICKERING, DECKER BROS., HAZELTON, EMERSON, HENRY F. MILLER, KRANICH & BACH, RICHMOND, WEBER and other Pianos.

These are new Pianos of discontinued styles, used Pianos that have reached our floor through trades and others returned from Summer renting. Pianos taken in trade are REMADE, hence these also are as good as new.

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\$550 Knabe Upright (slightly used) Terms \$25 cash, \$10 monthly.	\$385	\$400 Starr Upright (discounted style) Terms \$0 cash, \$8 monthly.	\$325	\$450 Hazelton Bros. Upright (used) Terms \$10 cash, \$5 monthly.	\$250	\$400 Chickering Upright (used) Terms \$10 cash, \$5 monthly.	\$200
Wm. Knabe & Co. Upright. Handsome figure, mahogany case. The very latest style—"The Colonial". Contains every known improvement in piano construction. This piano has been used so little that we could pass it for new were we inclined to do that kind of business.		Starr Upright. Genuine mahogany, fine figure. A Piano of exceptional beauty in architecture of case of the latest and most pleasing design, which with its exquisite tonal qualities and great durability, makes it a most desirable instrument to one looking for a strictly high-grade Piano.		Knabe & Bach Upright (used). Terms \$10 cash, \$7 monthly.	\$225	Chickering & Sons. Medium Size. Rosewood case; 7 octaves, three strings; best Chickering interior construction has been thoroughly overhauled and is in first-class condition in every respect. A great bargain.	
\$1,000 Steinway Parlor Grand (used). Terms \$5 cash, \$10 monthly.	\$500	\$350 Starr Upright (discounted style) Terms \$10 cash, \$7 monthly.	\$275	Knabe & Bach. The Largest Size. Fancy Circassian walnut case. Patent swinging music desk. Here is a Piano like new, excepting that the finish on the music desk is slightly injured. This is without doubt one of the best Piano values ever offered.		Henry F. Miller Upright (used) Terms \$10 cash, \$5 monthly.	\$190
Steinway & Sons. Large Parlor Grand, rosewood case. Very rich figure. This Grand Piano was taken in exchange on an Upright from a gentleman moving into a flat. It has been remade at the factory, and cannot be told from new. A rare chance to secure a Steinway Grand at just one-half the original price.		Starr Upright. Medium Size. Full 7-3 octaves; very pretty; plain mahogany case; tone and action of the high quality found only in the Starr.		\$500 Knabe Upright (used) Terms \$10 cash, \$7 monthly.	\$250	Weber Square (used) Terms \$10 cash, \$5 monthly.	\$100
\$500 Decker Bros. Upright (used) Terms \$5 cash, \$7 monthly.	\$275	\$275 Richmond Upright (rented short time) Terms \$0 cash, \$5 monthly.	\$185	Wm. Knabe & Co. Upright. Rosewood case. Used a few years, but still retains its characteristic "Knabe" tone. Is in good order, and will give fine satisfaction for years to come.		Hazen & Rosen Square (used) Terms \$5 cash, \$5 monthly.	\$60
Decker Bros. Cabinet Grand. In fancy Circassian walnut case, parlor size, rich design, fine action, big, rich, pleasing tone. A more desirable instrument of this renowned make could not be found. "Remade" it is like a new Piano. A grand opportunity for one wanting a high-grade Piano at a medium price.		Richmond Upright Grand. Largest size upright; fancy walnut case, full swinging music desk with very handsome carved panel and rolling ball board. A Piano made in competition with so-called \$300 and \$325 instruments. Only \$185. This Piano will be snapped up at once.		Hazen & Rosen Square. Seven octaves, Rosewood case; four round corners, carved legs and feet; overstrung base; good tone and action. Is in fine playing condition and is a bargain.		Emerson Square (used) Terms \$5 cash, \$5 monthly.	\$70

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